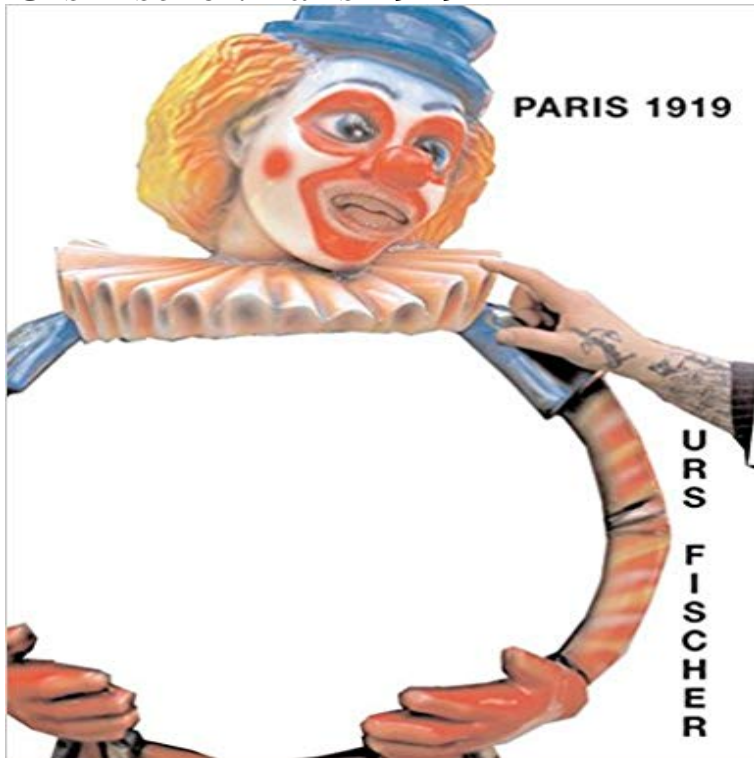


Urs Fischer: Paris 1919



One of the most striking and remarked-upon pieces at the 2006 Day For Night Whitney Biennial was Urs Fischer's, and the curators gave it pride of place: on entry, the first walls that viewers encountered had been torn open. Those new gallery entrances led through to an outsized candelabra, composed of two detailed aluminum tree-branches suspended parallel to the floor, each with a lit candle at one end, spinning in slow motion and creating interlocking circles of wax drippings on the floor. Those who remember it will not be surprised to find, in this survey of recent works, that Fischer has long been disorienting viewers with materials such as mirror-lined walls and gigantic plush bears.

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